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CONCERT OF THE NEW YORK PHILHARMONIC SOCIETY.

The second Concert of the twenty-fifth season of the New York Philharmonic Society was given on Saturday evening at Steinway Hall, before a large, fashionable, and highly critical audience. The programme was well designed and very interesting, and passed off without weariness notwithstanding that it contained no vocal selections.

The Concert commenced with Beethoven's masterly Symphony No. 4, Op. 60, in B flat. It is a work of rare beauty, which, in the clearness of its design, in the variety of its sentiments, in its contrasts of grave and brilliant feeling and fancy, and in its treatment of orchestral resources in changeful and beautiful tone-coloring, utterly throws into shade the fantastic, nimble, soulless compositions, which intended for a future generation, are prematurely born for our especial mortification and intellectual degradation. Each movement has its characteristic beauty and all are clear and sequential in their working out, whether the grave and thoughtful Adagio, with which it opens, the Andante, so simple in its first thought and as tender in its sentiment, or the brilliant Allegro with which it concludes.

The performance of the Symphony was admirable in every respect; there was an unanimity in each department of the orchestra which gave a sense of perfect unity to the whole. In the delicate *nuances*, which so few orchestras exhibit, the Philharmonic on this occasion revealed a marked proficiency, and in the solid masses of power, in the finest pianissimos, phrasing and in the general points of emphasis, accentuation and refined coloring, it was well worthy of admiration and praise. Altogether, it was a performance which would reflect credit upon any orchestral association.

The "Lohengrin" Introduction was finely rendered, and the Overture, "Le Carnaval Romain," by Berlioz, was congenially and splendidly interpreted. Mr. Bergmann has thoroughly studied its characteristics, has learned the key to its design, and in its performance presented a clear and comprehensive tone-picture, which is remarkable for its dramatic and fanciful coloring. As a composition it possesses unquestionable merit, and it received full justice at the hands of Mr. Bergmann and his orchestra.

Mme. Camilla Urso, whose genius has always been cordially recognized in New York, was received on this occasion with the warmest expressions of friendly recognition. The task she has undertaken was a difficult one, but in its accomplishment she sustained herself admirably. Mendelssohn's violin concerto in E is a masterwork, and takes a master hand to interpret it in its true power and spirit. The first movement is immensely passionate and needs the wrist of a man to give it the empha-

tic force it requires. Mme. Urso played it clearly, purely and finely, lacking only that one quality which can hardly be expected from a woman's nature. She played the exquisite andante superbly, throwing into it an amount of elevated passionate sentiment, fulfilling the entire measure of the poetical inspiration of the composition. The earnest pathos of this movement was really effecting. The delicate and fanciful "Finale" was played in a fine congenial spirit, and with a clear, articulate and brilliant fluency, which evinced her admirable mastery over the difficulties of the instrument. In all respects Mme. Urso's performance was a brilliant success, and deserved the enthusiastic applause which greeted the close of each movement. Vieuxtemps Ballade and Pelonaise, which is a fine though curious composition, was also performed by Mme. Urso, who threw into it the quaintness of spirit, which is its characteristic, together with great brilliance of execution. The applause which greeted the close of this performance would have warranted its repetition; had not encores been forbidden by the Society; as it was it proved how entirely the public indorsed the performance of the talented artist.

Miss Sophie Groschel played the first movement of Mozart's piano concerto in D Minor, in a correct and graceful manner. She has a delicate touch, her execution is clear and fluent, and she has spirit, but she lacks somewhat in expression, and has not sufficient force to give full effect to a concerto. Still she plays well, and fully deserved the recall which was awarded her. Both orchestral accompaniments were finely played, and we must compliment Mr. Bergmann upon the entire success of this thoroughly satisfactory concert.

JAMES M. WEHLI'S THIRD MORNING CONCERT.

Mr. Wehli gave his third Morning Concert at Irving Hall last Saturday. The success of these concerts is really remarkable. Notwithstanding the attractions held out at other places on that day, such as the Rehearsal and Concert of the New York Philharmonic Concert at Steinway Hall, Opera Matinee at the Winter Garden and Theatre Francaise, and Mrs. Payne's concert at Irving Hall in the evening, Mr. Wehli's concert attracted an audience of over a thousand people, composed mostly of our fashionable ladies. It must be remembered that Mr. Wehli is the sole attraction, for he has been assisted, so far, by the most inferior performers, with one or two exceptions, Miss Henne and Miss Kate Macdonald.

His performance on this occasion was equal to his best public efforts, and his success was as genuine and as unmistakable as ever. Of his audience, nine-tenths were ladies, and yet

the applause was hearty and the encores persistent. Mr. Wehli's success is his perfect mastership over the resources of the piano. He has studied the æsthetic principles of the instrument, and has found in its refined and sympathetic tone, in its pure vocal utterance, the key to his control over the public. His manipulation is great and admirable, and his power is equal to the resources of the piano, but in his fine, delicate and artistic coloring lies the charm which fascinates the people, and seems to compel them to demand repetition, as though never wearying of listening to the delicate tissues which his fingers weave into a web of rare and surpassing beauty. Mr. Wehli will continue these morning Concerts in Irving Hall, which is unequalled in the acoustic principle, and promises assisting artists somewhat nearer his own artistic level, than those which have heretofore severely tried the forbearance of his audiences.

THE POZNANSKI QUARTETTE SOIREE.

The second quartette soiree of the series commenced by Messrs. I. B. Poznanski, J. Bernstein, A. Neucendorff and A. Liesegang, was given at Steck's elegant Music Hall and Piano Saloon on Thursday evening. The quartet was assisted by Mme. Zimmerman, Mr. J. M. Loretz, jr., and Mr. J. P. Morgan. Mozart's lovely quartette in D Minor opened the soiree, and was played in fine style by the quartette company. The Andante and the Minuetto were specially worthy of praise, the performance being distinguished by great feeling and extreme delicacy. The other movements were clearly and brilliantly played, and the marks of emphasis and expression were strictly observed. It was altogether an excellent performance.

The Beethoven quartette, in C Minor, was far more trying to the executants, and in some parts the intricate passages were not very clearly defined, although no positive confusion occurred. The execution was not as clean and as decisive as the passages required. The "Andante quasi Allegretto" was, however, delicately and expressively rendered, and the "Allegro Molto" was attacked with fire, and was maintained with spirit and brilliance throughout. The performance altogether was very promising for the future, for it gave positive evidence of improvement in the ensemble playing, and proved that the artists in the practice of the works which they present to the public, for the time they have worked together, have made wonderful progress, and we see no reason why they should not become the leading quartette party of the country. Mr. Poznanski's playing was distinguished by his usual purity of intonation and refined and pure taste.

Mme. Zimmerman sang in that sterling and unaffected style which exhibits the true musi-